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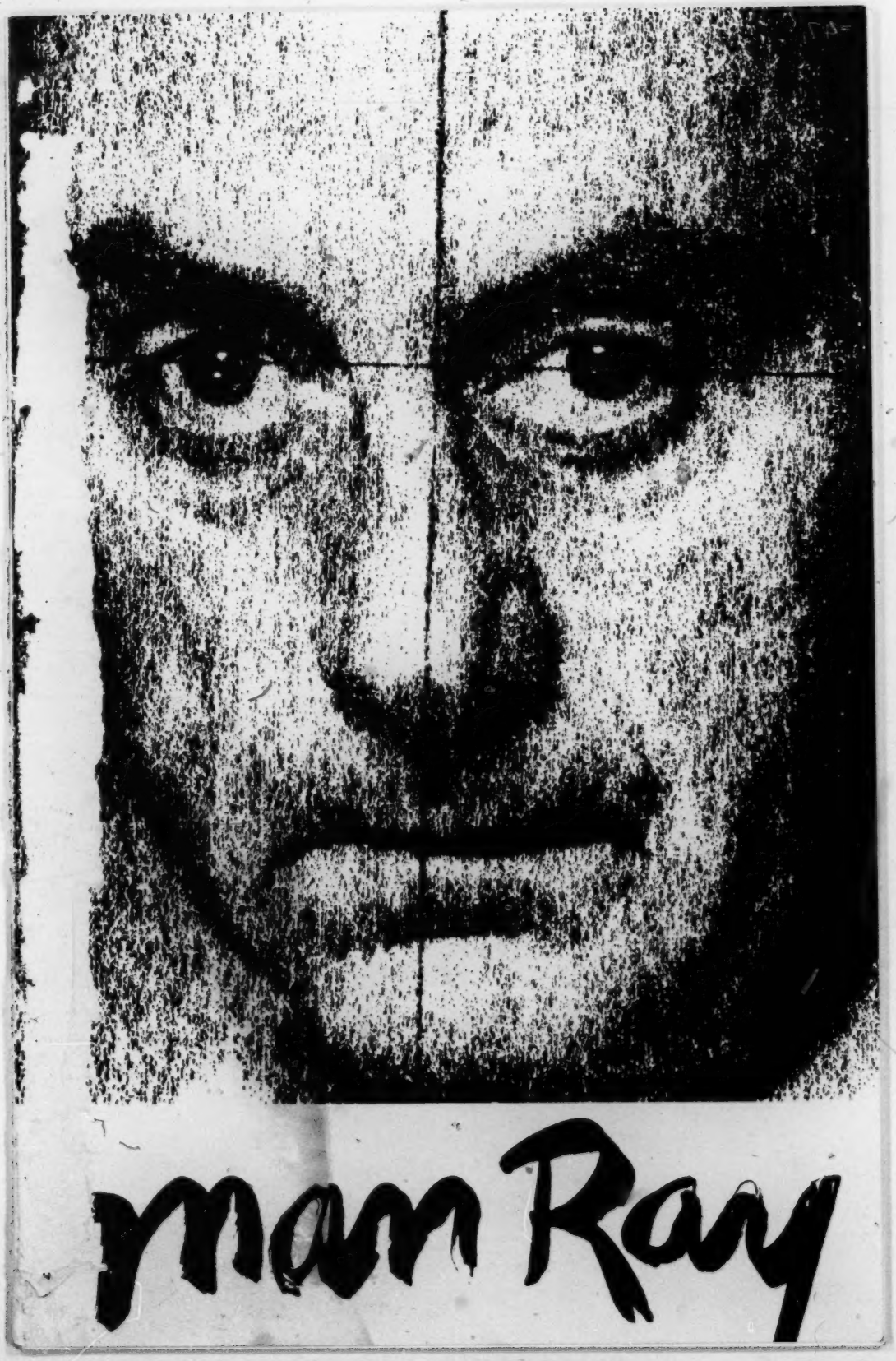

man Ray

AN EXHIBITION

Retrospective and Prospective

of the works of

MAN RAY

INSTITUTE OF
CONTEMPORARY
ARTS

17 · 18 Dover Street
LONDON W 1

from Tuesday March 31
to Saturday April 25
1959

COURTAULD INSTITUTE

Nº 13

59.P.281

MAN RAY, n. m. synon. de *Joie jouer jouir*

MARCEL DUCHAMP

N° 49

AN AUTOBIOGRAPHY

When I arrived in France for the first time in 1921, the Dadaists declared that no one knew where I was born. They also did not know that I almost was not born at all. My parents separated one week after their marriage, and met again by chance one year later. Only then did they agree to bring me into this world. It has definitely been established that I was born in Philadelpia in 1890.

It seems I began to paint at the age of seven, to everyone's consternation. I escaped to New York and after having run through several fortunes as coal merchant, chairman of the chewing gum trust, modern architect and banjo player, I returned to my first love, painting, and have been faithful ever since. Unfortunately (for the others) I have never until recently and too late received official recognition, but Max Ernst's prohecy that I would always find buyers has come true. He said I have always attached the cursed handle to a broom sporting a hammer.

Any deviations I have been guilty of can in no way distract a doting public, since they are extremely personal and cannot be discussed with decorum in this cutline.

MAN RAY.

CATALOGUE

BEFORE 1915 (NEW-YORK)

1. **Drawing 1908.**
2. **Portrait 1909.**
3. **Nude 1912.**
4. **Nude 1913.**
5. **Landscape 1913** (collection M^me^ Eluard).
6. **Cubist portrait 1913.**
7. **Dual portrait 1913.**
8. **« 1914 »** (collection Roland Penrose).
9. **Idyll 1914.**
10. **Disarticulation 1914** (collection Miss C. Lothar).

1915-1920 (NEW-YORK)

11. **Promenade** (private collection).
12. **Dance 1915** (collection Mr. and Mrs. W.N. Copley).
13. **Black Widow 1915** (private collection).
14. **Orchestra 1916** (private collection).
15. **Seguidilla 1919** (collection E.L.T. Mesens).
17. **Involute 1917** (collection Lee Miller).
18. **Love Fingers 1917** (private collection).
19. **La Volière 1919** (private collection).
20. **Catherine Barometer, construction 1920** (private collection).
21. **Lampshade, metal, 1920** (reconstructed 1952).

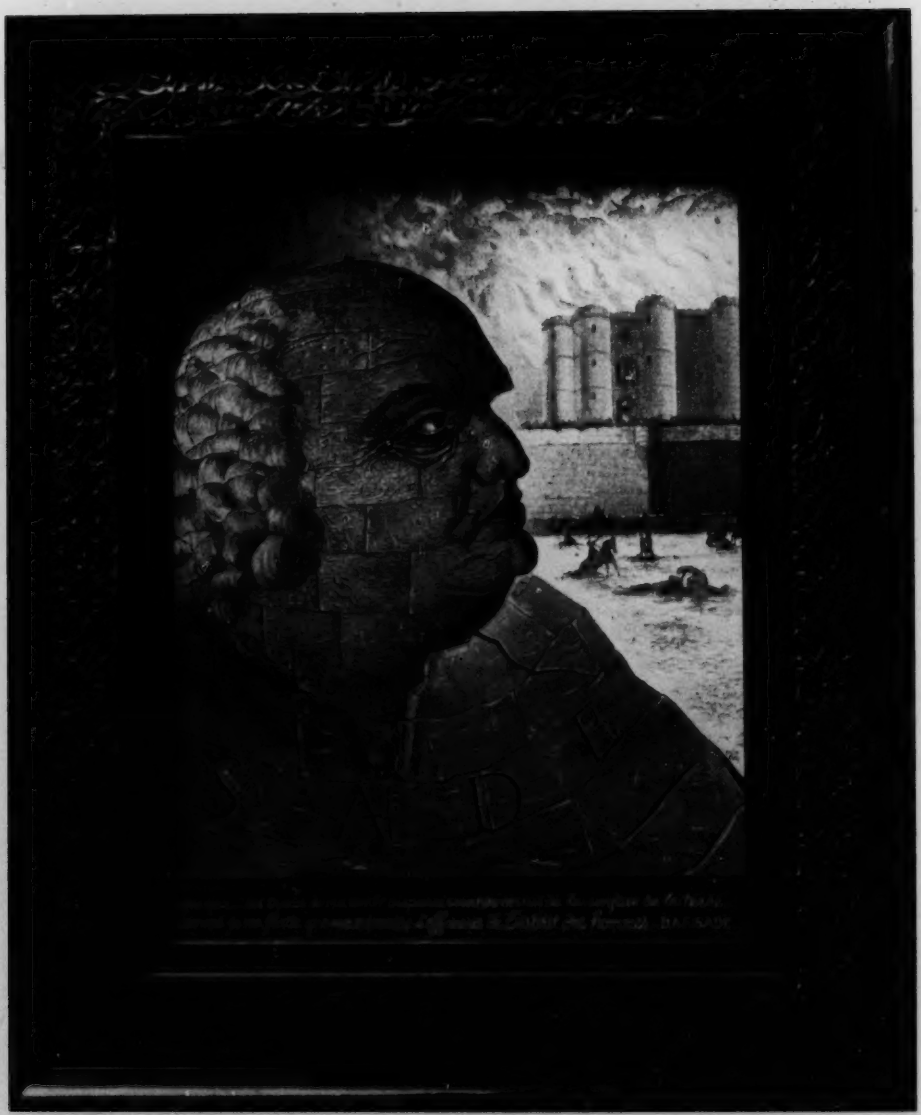
1921-1940 (PARIS)

22. **Cadeau 1921** (object reconstructed 1958).
23. **Object of Destruction 1923** (destroyed by visitors at the Dada Exhibition, Paris 1957, reconstructed 1958).
24. **Material for writing a poem 1923** (private collection).
25. **Place de la Concorde 1924.**
26. **Torso 1929** (private collection).
27. **Gens d'Intérieur 1929.**
28. **Observatory Time the Lovers 1932-1934** (collection Mr. and Mrs. W.N. Copley.
29. **The Orator 1935.**
30. **La Fortune 1938.**
31. **La Femme et son Poisson 1938.**
32. **L'Incompris 1938.**
33. **Le Rebus 1938.**
34. **Imaginary portrait of D.A.F. de Sade** (private collection).

1941-1951 (CALIFORNIA)

35. **Revolving Doors** 10 panels in oil. (From the original collages in colored papers, 1916-17, in collection of the Galerie Rive Droite, Paris).

(Continued.)



N° 34

1941-1951 *(Continued.)*

SHAKESPEARIAN EQUATIONS :

36. **Hamlet.**
37. **Antony and Cleopatra.**
38. **The Merry Wives of Windsor.**
39. **Twelfth Night.**
40. **Julius Caesar.**
41. **Romeo and Juliet.**
42. **The Knight's Move** (private collection).
43. **Dancing Flower** (collection Roland Penrose).
44. **Chamber Pot Music** (private collection).
45. **Diamond Cactus.**

AFTER 1951 (PARIS)

46. **Modern Mythology 1956.**
47. **Sky Light 1957.**
48. **Guardian of the Port 1958.**
49. **Tactile Painting** (collection Albert Lewin).
50. **Tactile Painting** (collection J.-B. Urvater).
51-59. **Tactile Paintings.**

OBJECTS :

60. **Smoking Device.**
61. **N for Nothing.**

RAYOGRAPHS · DRAWINGS

BOOKS · PHOTOGRAPHS

The Managing Committee wishes to thank all those who have lent works to this exhibition.

N° 38

WHAT I AM

Everyone will tell you that I am not a painter. That is true. Since the beginning of my career, I was at once classed among the photometrographers. My works are pure metrophotography. Take *Revolving Doors* or *Seguidilla, Le Beau Temps or the Shakespearian Equations*, you will notice that no plastic idea entered into the creation of these works. It is scientific thought which dominates.

Besides, I take greater pleasure in measuring a color than in looking at it. Holding a photometer, I work joyfully and surely.

What is there that I have not weighed or measured? All Ucello, all Leonardo, etc. It's very strange.

The first time I used a photoscope I examined a pear of medium size. I assure you I never saw anything more repulsive. I called my servant and showed it to her.

On the photo-scale an ordinary common nude weighed 200 pounds. It had been produced by a very fat painter whom I also weighed.

Are you familiar with the cleaning of colors? It is quite filthy. Spinning is cleaner. Knowing how to classify them is very delicate and needs good sight. Here we are face to face with phototechnicology.

As for abstract explosions, so often annoying, cotton wool placed on the eyes wil attenuate them suitably. Here we arrive at pyrophotology.

To draw my *Mains Libres* I used a caleido-photo-recorder. This took seven minutes. I called my servant and showed it to her.

I think I may say that photology is superior to painting. It is more varied. The pecuniary yield is greater. I owe to it my fortune.

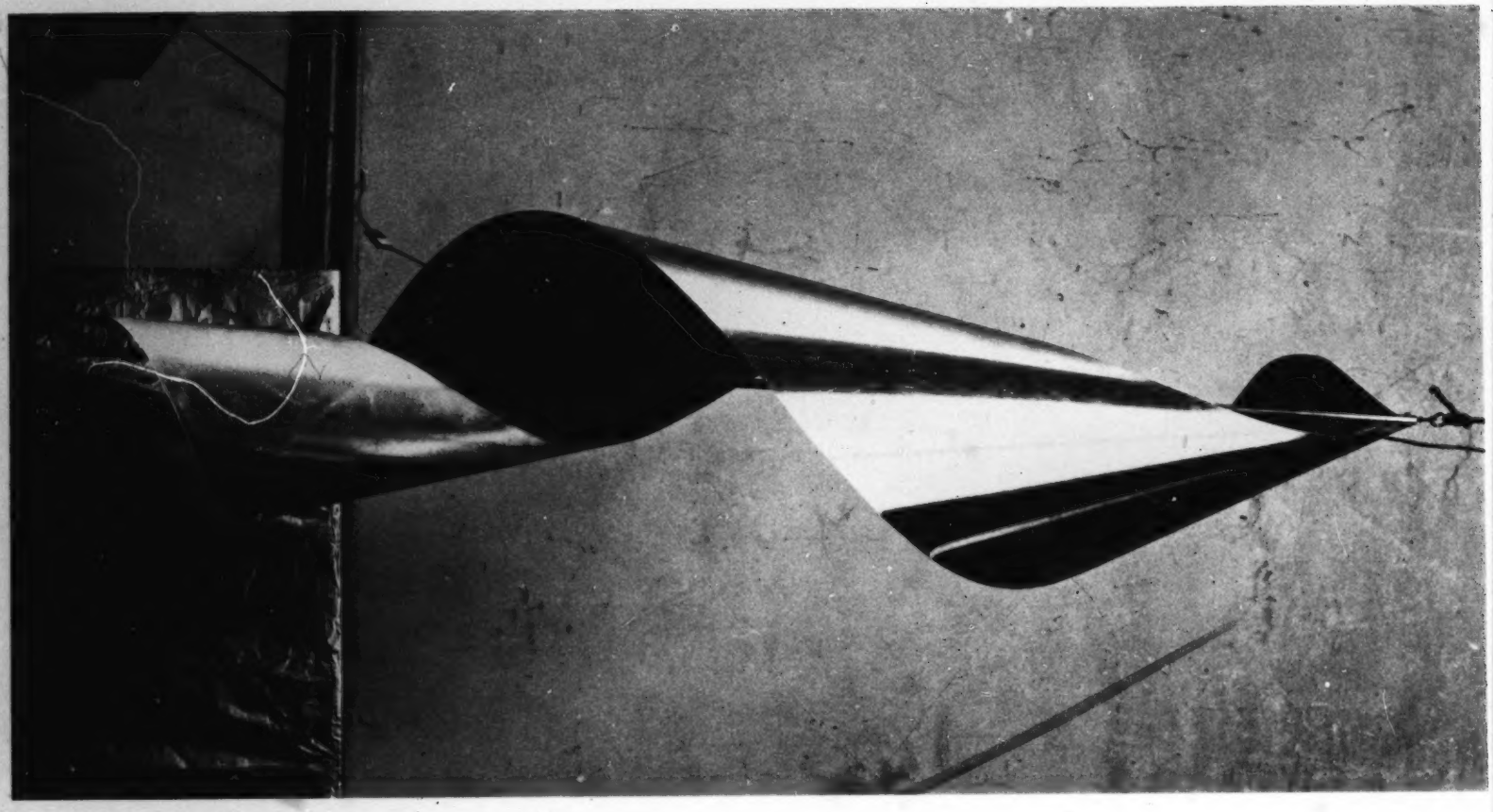
Anyhow, with a monodymanophot a barely trained photo-measurer can record in the same time with the same effort more colors than the most adept painter. It is thanks to this that I have painted so much.

The future belongs to philophotology.

MAN RAY

With the help of Erik Satie.

N° 21



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